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CATALOGUE

OF

A COLLECTION OF

ENGRAVED PORTRAITS,

*Including several of NAPOLEON I.*

THE PROPERTY OF A GENTLEMAN;

BOOKS OF ETCHINGS, BOOK ILLUSTRATIONS  
AND TOPOGRAPHICAL DRAWINGS,

THE PROPERTY OF

MRS. EDWARD FISHER,

Deceased, late of Abbotsbury, Newton Abbot;

AND

Modern Artist's Proof Engravings,

After Sir E. LANDSEER, Sir J. MILLAIS, F. WALKER, A.R.A.  
W. D. SADLER,

AND OTHERS FROM VARIOUS PRIVATE SOURCES:

WHICH

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On FRIDAY, JULY 23, 1897,

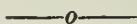
AT ONE O'CLOCK PRECISELY.

May be viewed Two Days preceding, and Catalogues had,  
at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 King Street,  
St. James's Square, S.W.

2004-003

2004-003

## CONDITIONS OF SALE.



- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot: and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.



# CATALOGUE.

On FRIDAY, JULY 23, 1897,

AT ONE O'CLOCK PRECISELY.

## ENGRAVINGS—*In the Folio.*

- |      |   |   |        |
|------|---|---|--------|
| 1, 0 | 1 Cupid and Bacchanals, after A. Kauffman ; and Children Feeding Goats, after Morland, by Tomkins | 2 | Adams  |
| 1, 0 | 2 The Earl of Rothes, after Reynolds ; Dr. Jehner, after ditto— <i>proof</i> ; and one other      | 3 | Ullman |
| 4/.  | 3 A Classical Scene, after A. Kauffman, by V. Green— <i>proof</i>                                 |   | Do     |

## *Framed.*

- |      |   |   |           |
|------|---|---|-----------|
| 14.0 | 4 Ladies with Cupids—a pair, ovals; and A Girl, sewing  | 3 | Leggatt   |
| 6.0  | 5 Puss in Favour; and Pompey under Difficulties, after Morland, by Prattent                       | 2 | R. Lauser |
| 0.0  | 6 Vicar of Wakefield; and Fair Emmiline, after Stothard—in colours                                | 2 | Groce     |
| 5.0  | 7 Triumph of Venus; and Choice of Paris, after Kauffman, by Ryland—in colours                     | 2 | Sabin     |
| 19.6 | 8 The Industrious Cottager and Idle Laundress, after Morland, by Blake— <i>printed in colours</i> |   | Pollard   |
| 15.6 | 9 History of Letitia, after ditto, by J. R. Smith—ditto   | 5 | Bird      |
| 7.6  | 10 The Angry Farmer; and Boys Skating, after ditto—coloured                                       | 2 | Barham    |
| 10.0 | 11 A Country Inn, after G. Morland—in colours   |   | Hooper    |

5.0.0	12	The Results of Economy and Idleness, after ditto—ditto	2	Hors
3.0.0	13	The Rustic Hovel ; and The Cottage Sty, after ditto, by E. Bell—ditto		White
27.6.0	14	A Party Angling; and The Angler's Repast, after ditto—in colours	2	Sab
16.16.0	15	The First of September ; and The Sportsman's Return, after ditto in colours	2	Brown
4.4.0	16	Peasant and Pigs, after Morland, by J. R. Smith—mezzotint; Stable Amusement ; and Outside a Country Inn, after ditto—ditto	3	Horn
3.10.0	17	Gamekeepers, after Stubbs, by H. Birehe		Horn
2.2.0	18	Right Hon. A. Duncan, after J. Hoppner, R.A., by J. Ward		Magn
1.1.0	19	Miss Fanny Kemble, after Sir J. Reynolds, by J. Jones		W
5.0.0	20	Young Volunteers, after Paye, by J. Young—printed in colours		In
6.16.6	21	The Schoolmistress, after W. Owen, by J. Ward—ditto ; and Devotion, after Carlo Dolcei—ditto	2	
	22	Portrait of a Lady—in crayons, oval		Sir J Carden

### THE PROPERTY OF A GENTLEMAN.

10/2	23	Two Portraits of Ladies, after Cosway, by Gaujean—proofs	2	Ja
1.2.0	24	The Royal Family in 1787—coloured ; Small Portrait of Nelson ; &c.	8	J
3.3.0	25	Lord Nelson, after Edridge ; and The Duke of Wellington—coloured	2	J
1.2.0	26	Wellington and Nelson, 'The Army and Navy,' after Knight, by S. W. Reynolds		Magn
1.15.0	27	Lord Nelson, after J. Hoppner, R.A., by M. Cormack—artist's proof		Horn

5. 0 28 Madame Elizabeth, Marshall Key, Massena and others—ten  
portraits, mounted in two panels *Gall*
2. 0 29 Portrait of Louis XVII.; and other small French Portraits 9 *Thomas*
5. 0 30 Portrait of Necker—in colours, Dumourier, J. B. Clery and  
others 7 *Gall*
5. 0 31 Camille Desmoulins, Marmontel, and others of the Revolutionary  
period 11 *Dr*
12. 6 32 Small Portraits of Napoleon I. 6 *Dr*
0. 0 { 33 Napoleon I., after Isabey, by R. Cooper; tho Same, after  
Sir C. L. Eastlake; and The Same—in colours, after Bolt 3 *Sabin*
6. 0 { 34 Napoleon I., after Garnerey, by Morret—in colours
15. 0 { 35 The Same, after Gerard, by W. Bromley—proof
4. 0 { 36 The Same, after David, by R. Cooper *Mazze*
0. 0 37 The Same, whole length, after David, by Langier *Dr*
0. 0 38 The Same, in imperial robes, after Vanderwal—printed in colours *Pollard*
0. 0 39 LELY: Portrait of Nell Gwynne—in water-colours *Maj. Hay*
0. 0 40 UNKNOWN: The Princess Charlotte; and The Duke of Saxe-  
Coburg—a pair, oval 2 *Gall*
4. 0 { 41 BLOWING UP A BRIDGE *Verrell*
8. 0 { 42 A FAN MOUNT, painted with figures in a sleigh *Gall*
1. 0 { 43 PORTRAIT OF NAPOLEON I., in uniform—in oils *Verrell*
1. 0 { 44 PORTRAIT OF NAPOLEON I.—small half length—in oils
- 
0. 0 45 ~~Winter, after Wheatley, by Bartolozzi; and Two Heads, after~~  
Holbein, by ditto 3 *Grant*
5. 0 46 THE WORKS OF WILLIAM HOGARTH: a series of seventy-eight  
Engravings comprising The Harlot's Progress; Mariago à la  
Mode; The Idle and Industrious Apprentice; Illustrations to  
Hudibras, &c.—in a folio *Stall*
0. 0 47 Illustrations to Boydell's Shakespeare, after Northcote, Opie,  
Hamilton and others—chiefly etchings, in a folio 37 *Smart*

*The following are Sold by Order of the  
Executors of MRS. EDWARD FISHER, deceased,  
late of Abbotsbury, Newton Abbot.*

ETCHINGS—*In the Folio.*

1. 4. 0 48 R. S. CHATTOCK: A set of ten Etchings of the River Duddon,  
with descriptive letterpress—in a folio *Parsons*
1. 0. 0 49 DITTO: A set of fourteen Etchings of Wensleydale, with descrip-  
tive letterpress—proofs, in a folio *Mulla*
- 12/ 50 B. DEBAINES: Etchings in London—*artist's proofs* (6); and  
Etchings of Salisbury, by W. Brown—a set of eight *Dr*
- 8/ 51 A. E. SMITH: Etchings of Ye Olde Towne of Shrewsbury—a set  
of six; and the Edinburgh Etching Club Portfolio—a set of *Nor*  
twelve 2
- 6/ 52 F. W. SIMON: Bits of old Edinburgh, a set of ten Etchings, with  
descriptive letterpress—only 250 copies printed—two copies *Jo*
1. 2. 0 { 53 A. LALAUZE: Le Petit Monde—a set of ten eaux-fortes—in a  
folio *Mag*
- 54 E. PIPER: Picturesque old York—in six parts; and Picturesque  
old Chester, with descriptive notes—in six parts
2. 2. 0 { 55 H. SHEPPARD DALE: Eight Etchings of Exeter Cathedral, with  
letterpress *Legg*
- 56 DAVID LAW: Views of the Thames from Oxford to Windsor—a  
series of ten etchings
- 15/ 57 AMERIOAN ETCHINGS; A collection of twenty Etchings, by Moran,  
Parrish, Ferris and others—*Japan proofs*, Boston 1886 *Parson*
2. 5. 0 58 ERNEST GEORGE: Etchings of old London—a set of twenty, with  
descriptive letterpress—in a portfolio *Mag*
1. 2. 0 59 DITTO: Etchings in Belgium, a set of thirty—proofs—with de-  
scriptive letterpress *Nor*
- 10/ 60 DITTO: Twelve Etchings of Venice, with descriptive letterpress  
—London, 1888 *Rine*



- 61 G. CUITT: Wanderings amongst the Ruins of Olden Time—a series of seventy-three Etchings—*proofs on Japanese paper*—and Etchings of Castles in North Wales; &c. 21 *Daniell*
- 0.0 62 P. SANDBY: Views and Antiquities of South Wales—*aquatints* 60 *Ward*
- 1/2 { 63 WILSON (SIR DANIEL): Memorials of Edinburgh in the Olden Time, LARGE PAPER, with thirty-eight proof plates—*unbound* *Rinell*
- 64 S. L. LEE: Stratford-on-Avon, with forty-five illustrations by E. Hull—*London, 1885*
- 7/2 { 65 A Book of Drawings, by A. Bryan, L. Davies, H. Furniss and others—a set of seventeen Etchings—*large paper* *Pearsons*
- 66 S. VAN GRAVESANDE: Sketches of Holland—a set of twelve Etchings, with frontispiece
- 2/ 67 N. MASSALOFF: Chefs d'Œuvres de L'Ermitage Impérial de Saint Petersbourg—*a set of twenty* *Kerrell*
- 15.0 68 JOSEPH NASH: The Mansions of England in the Olden Time, coloured lithographs—the three series, a set of ninety-six in two folios *Daniell*
- 6.0 69 SIR E. LANDSEER: Etchings of Animals—*India proofs, a set of seventeen in a folio* *Young*
- 0.0 70 SIR F. SKYMOUR HADEN: Études a l'Eau-Forte—a series of fifty-four Etchings, with descriptive letterpress, Paris, 1866—*very rare—only 250 copies printed—in a folio* *Mrs Wheeler*
- 1.0 { 71 Six Etchings of Chester, by Monk; and six Etchings of Old Dartmouth, by A. Green; &c. 17
- 72 Facsimiles of Works of Italian Engravers, by G. W. Reid; and Etchings of Wiltshire, by W. C. Read 2 *Rinell*
- 2/ { 73 Etchings, by D. Stoop—a set of twelve 12
- 74 CLAUDE LORRAIN: Eaux-Fortes reproduced by Amand Durand, text by G. Duplessis—in a folio *Kerrell*
- 1/ 75 DITTO: Eaux-Fortes de Van Dyck, Paul Potter and Ruysdael 3 *Pearsons*

1. 14. 0 76 Etchings, after Frans Hals, by William Unger—*selected proofs on India paper, in two parts, Leyden, 1873* Mull
3. 15. 0 77 LES ŒUVRES DE WILLIAM UNGER: Eaux-Fortes d'après les maîtres anciens—in fourteen parts, Leyden, 1874 May
2. 2. 0 78 MUSÉE NATIONAL D'AMSTERDAM, a set of thirty-two plates, by William Unger—in eight parts Jo
3. 12. 6 79 L'EAU-FORTE, 1874-1881: Eight sets of thirty original Etchings by thirty distinguished artists, with letterpress by P. Burty—in eight folios Paris
2. 15. 0 80 THE ETCHING CLUB: A series of twenty-one Etchings, by Sir J. Millais, P.R.A., R. Ansdell, R.A., W. Holman Hunt and others—in a portfolio Whee
1. 1. 0 81 SONGS OF SHAKESPEARE, illustrated by the Etching Club—a set of eighteen artist's proofs, LARGE PAPER, in a folio Rime
2. 2. 0 82 FLIGHTS OF FANCY: a set of fourteen, in silver point, by C. P. Sainton, 1894—signed by the artist, in a portfolio Dr
2. 2. 0 83 BEAUTIES OF THE COURT OF CHARLES II., after Sir P. Leely—a set of twenty-one, printed in colours, in a portfolio Mull
1. 1. 0 84 L'ILLUSTRATION NOUVELLE, par une Société de Peintres-Graveurs à l'Eau Forte, deuxième partie—a set of ninety-six, Paris, 1880 Serre
- 5/- 85 ETCHINGS OF OLD EXETER, by N. H. Baird, Philimore, &c. Vokn
1. 16. 0 86 REPRODUCTIONS OF DRAWINGS BY OLD MASTERS, in the British Museum, Parts III and IV. Paris
- 18/- 87 Fifty-three photographs of pictures by Sir Joshua Reynolds Do
1. 12. 0 88 ILLUSTRATIONS TO BUNYAN, after T. Stothard, R.A., by J. Strutt—proofs before letters, a set of sixteen, in a portfolio Serre
1. 2. 0 89 ILLUSTRATIONS TO BUNYAN'S 'PILGRIM'S PROGRESS,' after T. Stothard, R.A., by Goodall, L. Stocks and others—proofs before letters, a set of seventeen, in a portfolio Rime
- 16/- 90 ILLUSTRATIONS TO THE WORKS OF ROBERT BURNS, after A. Nasmyth, S. Bough and others—proofs before letters and etchings, only seventy-five sets printed May

16.0	91 Illustrations to 'Robinson Crusoe,' after Stothard, by Heath— <i>twenty-two proofs before letters and an engraver's proof</i>	23	Maggs
6/-	92 Illustrations to the 'Decameron,' after Stothard— <i>eight proofs</i> ; &c.	18	Sabin
8/-	93 Illustrations to Burns' Works, by W. B. Scott— <i>proofs before letters</i>	17	Maggs
10/-	94 Burns' Complete Works, extra plates for vols. 1 to 6— <i>proofs and etchings</i>	27	Dr
2.0	95 RUSKIN (JOHN), Extra plates to 'Modern Painters'	14	W Ward
2.0	96 J. M. W. TURNER, R.A.: River Scenery, by Turner and Girtin — <i>a set of twenty</i> ; and Illustrations to 'The Keepsake,' after Turner— <i>eleven proofs</i>	2	Rimell
10.0	97 DITTO: Illustrations to Rogers' 'Italy'— <i>India proofs before letters, a set of fifty-six</i>		Do
11/-	98 DITTO: Illustrations to Rogers' 'Pleasures of Memory,' after Turner and Stothard		Do
1.0	99 DITTO: THE SEINE AND THE LOIRE, by Willmore, Cousen and others— <i>a set of sixty-one proofs before letters, with descrip- tive letterpress</i>		Dr
18/-	{ 100 DITTO: Illustrations to Rogers' 'Italy'— <i>proofs</i>	13	Maggs
	{ 101 DITTO: Illustrations to Milton, by Goodall— <i>proofs before letters</i>	7	
0.0	102 DITTO: Illustrations to Scott's Poems— <i>India paper proofs</i>	24	Do
2.0	103 DITTO: Illustrations to Sir Walter Scott's Prose Works— <i>proofs before letters</i>	40	Sabin
5/-	104 DITTO: Illustrations to Scott's Novels (French edition)— <i>India proofs</i>	6	Maggs
4/-	105 DITTO: Illustrations to Scott's Poetical Works— <i>some proofs</i>	13	Ward
5/-	106 DITTO: Illustrations to 'The Keepsake'	7	Maggs
15/-	107 DITTO: Finden's Illustrations to the Bible; Burning of the Houses of Parliament; &c.	31	Rimell

3. 0. 0	108	DITTO: Illustrations to Campbell's Poems— <i>proofs before all letters</i>	20	Magg
11/-	{	109 DITTO: Towns and Rivers of England, by Wallis, Henshall, Willmore and others	32	Dame
2. 2. 0	{	110 DITTO: Scenes in Italy; Portrait of the Artist; &c.	20	Magg
16/-		111 TURNER and BUCKLER: Picturesque Scenes in Richmondshire—plates with descriptive letterpress	32	Hav
17/-		112 DITTO: ILLUSTRATIONS TO ROGERS' POEMS, by Goodall— <i>proofs before letters, in a portfolio</i>	30	Magg
1. 4. 0		113 Duchess of Devonshire, after Gainsborough, by E. Stodart; Mrs. Robinson, after Cosway, &c.	7	Lau
4. 0. 0		114 Madame Recamier, after Cosway, by A. Cardon; Lady Camden, after Reynolds; &c.	6	Hav
5/-		115 SMALL PORTRAITS, after Sir J. Reynolds, by S. W. Reynolds— <i>some proofs</i>	50	Pars
2. 10. 0		116 Fancy Subjects, after Sir J. Reynolds, by ditto— <i>smallest plates</i>		Lau
1. 1. 0	{	117 Miscellaneous small Portraits		Dame
5/-	{	118 Miscellaneous Engravings, chiefly Biblical subjects		Do
	{	119 Daniel's Views in Dorsetshire: a set of nine— <i>coloured</i> ; and other old views		
		120 Views in Somersetshire, Cumberland, Cheshire, Shropshire and Derbyshire—a <i>large collection</i>		

## DRAWINGS.

5/-	121	Drawings of Canterbury Cathedral—in <i>pencil</i> , &c.		Do
1. 12. 0	122	Views in Yorkshire, Cornwall, &c.— <i>sepia</i>	18	Do
1. 13. 0	123	Drawings of Morley Church, Derbyshire, from Stowe; &c.	10	Do
5/-	124	J. CARTER: Views of Canterbury; &c.	8	Do
10/-	125	J. CUITT: A Ruined Abbey— <i>pencil</i> ; &c.	9	Nerve
5/-	126	E. HAYES: An Ancient Monument; &c.	34	Pollan



0.0	127 R. C. HOARE: Druidical Monuments; &c.	22	Daniell
5/	128 NASH: Views in Tewkesbury Abbey; &c.	16	Do
10/	129 STARK: Castle Rising Church, Norfolk; &c.	4	Pollard
7/ 6	130 J. W. UPHAM: Sidmouth; Views on the Dart; &c.	20	Daniell

## THE PROPERTY OF A GENTLEMAN.

### ENGRAVINGS—*Framed.*

8/	131 A Cambridgeshire Ferry, by R. W. Macbeth; and Rocked in the Cradle &c., after Macallum	2	Lezzatt
1.0	{ 132 Crossing the Brook; and Home, Sweet Home, after Birket Foster— <i>remarque proofs</i>		Do
	{ 133 A Norman Street Scene, by R. H. Hay; and Venice, by D. Law	2	
10.0	{ 134 Breaking up of the <i>Agamemnon</i> , by Sir F. Seymour Haden— <i>mezzotint</i>		Agnew
	{ 135 The Gambler's Wife, after Sir J. Millais, by C. Waltner— <i>artist's proof, signed</i>		
8.0	136 Pied Piper of Hamelin (Children), after G. J. Pinwell, by R. W. Macbeth— <i>proof</i>		Thomas
0.0	137 The Day of Reckoning, after S. E. Waller— <i>artist's proof</i>		A Toothdr
0.0	138 Here they Come, after T. Blinks, by J. B. Pratt— <i>artist's proof</i>		Do
10.0	139 Chance Companions, after W. D. Sadler, by Macbeth Raeburn— <i>remarque proof</i>		Foster
13.0	140 Darby and Joan, after ditto, by W. Boucher— <i>ditto</i>		Gladwell
10.0	141 "For he's a Jolly Good Fellow," after ditto, by ditto— <i>remarque proof</i>		Gooden
0.0	142 The Refectory, after ditto, by Slocombe; and A Country Inn, by Heywood Hardy	2	Do

- 3.5.0 143 If Music be the Soul, &c., after W. Q. Orchardson R.A., by  
R. W. Macbeth—*artist's proof* *Forster*
- 6.0.0 144 The Banks of the Ivy O', after B. W. Leader, A.R.A., by  
T. Chauvel—*artist's proof* *Tooth*
- 8.8.0 145 Marlow Ferry, after F. Walker, A.R.A., by R. W. Macbeth—*artist's proof* *Thorne*
- 11.0.0 146 THE HARBOUR OF REFUGE, after F. Walker, A.R.A., by R. W.  
Macbeth—*artist's proof* *Tooth*
- 2.10.0 147 The Maid and the Magpie, after Sir E. Landseer, by S. Cousins,  
R.A.—*artist's proof, signed by the engraver* *Leyce*
- 1.15.0 148 Pomona, after Sir J. Millais, by S. Cousins, R.A.—*proof before*  
*letters, signed; and Caller Herrin', after ditto, by H. Herkomer* *Thorne*  
—ditto 2
- 1.0.0 149 Zeyra, after Lord Leighton, by S. Cousins, R.A.—*artist's proof,*  
*signed; and Minetta, after S. Anderson—ditto* 2 *Vica*
- 18/- 150 In a Rose Garden, after L. Alma-Tadema, by Lowenstam—  
*remarque proofs, unframed* 2 *Dr*
- 18/- 151 Ditto—ditto 2 *Dr*
- 18/- 152 Ditto—ditto 2 *Dr*
- 1.2.0 153 Ditto—ditto 2 *Dr*
- 1.2.0 154 Ditto—ditto 2 *Dr*

## A. H. HAIG.

- 7.0.0 155 The Cathedral of Chartres *Tooth*
- 9.0.0 156 The Interior of Toledo Cathedral *Dr*
- 3.3.0 157 Poets' Corner, Westminster *Gordon*
- 16.16.0 158 In the Aisles of Chartres *Tooth*
- 9.10.0 159 Town and Cathedral of Chartres *Dr*
- 
- 10/- 160 C. Dixon: Scene on the Thames, with shipping—*sepia* *Muller*

## VARIOUS PROPERTIES.

*In the Folio.*

15.6	{	161 First Grief, after Tefano, by Lefere— <i>artist's proof</i>	<i>Deans</i>
		162 La Rixe, after Meissenier, by Bracquemend— <i>artist's proof</i>	
15.6		163 Ditto— <i>ditto</i>	<i>Do</i>
1.0		164 Labour, after J. F. Millet, by Bracquemend— <i>artist's proof</i>	<i>Obach</i>
13.6		165 La Bergère, after ditto, by Damman— <i>artist's proof</i>	<i>Thomas</i>
2.0		166 The Minuet, after G. Jacquet; and King David, after G. Moreau — <i>artists' proofs</i>	<i>2 Tooth</i>
15.0	{	167 The Gilder, after Rembrandt, by Waltner— <i>artist's proof</i>	
		168 The Children of Charles I., after Vandyek, by A. Mathey— <i>artist's proof on parchment</i>	<i>Do</i>
12.6		169 Ditto— <i>ditto</i>	<i>Obach</i>
10.0		170 Charles I., after Vandyek, by ditto— <i>artist's proof on parchment</i>	<i>Mullen</i>
15.0		171 Ditto— <i>ditto</i>	<i>Obach</i>
10 1/2		172 The Fisherman; and The Dutch Smoker, after J. Israels— <i>artists' proofs, signed</i>	<i>2 Do</i>
8 1/2	{	173 The Countess of Oxford, after Vandyek, by Le Coutoux— <i>artist's proof</i>	<i>Do</i>
		174 Forest of Fontainebleau, after Diaz, by L. Kratké— <i>remarque proof</i>	
10.0		175 A River Scene, after Daubigny, by Boulard Fils— <i>remarque proof</i>	<i>Do</i>
0.0		176 Pestillen revenant paut le pied, after Meissonier, by Mongin— <i>remarque proof</i>	<i>Tooth</i>
0.0		177 Christmas Eve, after Sir J. Millais, by Macbeth— <i>remarque proof</i>	<i>Mullen</i>
15.0		178 The Same— <i>ditto</i>	<i>Do</i>
18.0		179 Girls Driving Geese, by R. W. Macbeth— <i>proof</i>	<i>Plots</i>

*Framed.*

- |         |   |              |
|---------|---|--------------|
| 6.6.0   | 180 The Invocation, after Lord Leighton, by J. D. Miller— <i>artist's proof, signed</i>                     | <i>Too</i>   |
| 2.0.0   | 181 Sacred to Pasht, after E. Long, R.A., by A. Jaquet— <i>artist's proof</i>                               | <i>Do</i>    |
| 1.10.0  | 182 Mother's Darling, after L. Alma-Tadema, R.A.— <i>proof, signed</i>                                      | <i>Do</i>    |
| 1.15.0  | 183 The Garden of the Hesperides, after Lord Leighton— <i>artist's proof</i>                                | <i>Vica</i>  |
| 8.0.0   | 184 "1807," after J. L. E. Meissonier, by J. Jaquet— <i>proof before letters</i>                            | <i>Too</i>   |
| 2.10.0  | 185 Polichinelle à la Rose, after Meissonier, by L. Monzies— <i>remarque proof on satin, signed</i>         | <i>Obac</i>  |
| 7/2     | 186 Polichinelle, after ditto, by L. Ruet— <i>remarque proof</i>  | <i>Roue</i>  |
| 6.16.6  | 187 The Time of Peace, after Sir E. Landseer, by T. L. Atkinson— <i>artist's proof</i>                      | <i>False</i> |
| 4.8.0   | 188 Children of the Mist, after ditto, by T. Landseer, A.R.A.— <i>proof before letters</i>                  | <i>Do</i>    |
| 15.15.0 | 189 NOT CAUGHT YET, after ditto, by ditto— <i>first state</i>   | <i>Do</i>    |
| 2.10.0  | 190 To-ho, after Sir E. Landseer, by T. Landseer, A.R.A.— <i>engraver's proof</i>                           | <i>Hank</i>  |
| 1.1.0   | 191 Boys and Dogs; and Cottage Children, after T. Gainsborough, R.A., by H. Dawe— <i>open letter proofs</i> | <i>Dr</i>    |
| 7.17.6  | 192 MASTER LAMBTON, after Sir T. Lawrence, by S. Cousins, R.A.  | <i>Kent</i>  |
| 6/.     | 193 Words of Comfort, by H. Herkomer, R.A.; and The Knight and Death, after Albert Durer                    | <i>Thon</i>  |
| 2.2.0   | 194 The Skipper Ashore, after J. C. Hook, R.A., by G. Shury— <i>artist's proof</i>                          | <i>Dyke</i>  |
|         | 195 The Ladies Waldegrave, after Sir J. Reynolds, by G. Shury— <i>artist's proof</i>                        |              |
| 1.8.0   | 196 Princesses Walking in the Mall, after Gainsborough, by ditto— <i>ditto</i>                              | <i>Dane</i>  |
| 1.6.0   | 197 Miss Farren, after Sir T. Lawrence, by ditto— <i>proof</i>  | <i>Dyke</i>  |



- 1.0 198 Time of Peace ; and The Forester's Family, after Sir E. Landseer, by T. L. Atkinson *Gross*
- 15.0 199 The Black Brunswicker, after Sir J. Millais, by T. O. Barlow—*Williams*  
*artist's proof, signed*
- 0.0 200 The Huguenot, after ditto, by ditto—ditto *Gooden*
24. 201 The Coronation of the Queen, after Sir G. Hayter—proof before  
*any letters* *Dr*
- 0.0 202 The St. Leger, 1812, after Clifton Thomson, by Clark and  
Dubourg—coloured *Haris*

FINIS.

